HERB CAEN

Pacific Tell & Tell

INSIDE OUT: One of S.F.'s better tourist attractions, the lavish Museum of Erotic Art on Powell, is folding as of Sept. 30; the booboisie loved it but not enough to pay the mounting overhead . . . Good morning, Timothy Leary! The Fed'l Grand Jury refused to return indictments yesterday against the former S.F. "friends" you so fickly fingered, so they are now off the hook — and you are free to go your way. The Feds no longer have need for Charlie Thrush, as the Irish warbler was code-named . . . Ah provincialism! Yesterday's Chron noted the arrival in S.F. of Adam Malik, foreign minister of Indonesia, "who has been credited with leading his small nation out of economic chaos." Small nation? Latest population: 124,600,000.

★ ★ ★

SCOOPS DU JOUR: Atty. David Weaver will be filing a Superior Court suit here any minute on behalf of Natalie Owings, Architect Nate Owings' daughter, who charges that her ex-husband, John Fell Stevenson, the late Adlai's son, concealed $250,000 in assets at the time their marriage ended in 1971 . . . A molto-million dollar likker deal is in the works, with a mighty conglomerate about to acquire the House of Sobel; however, all key personnel — including one of nature's Sobelman, Stanton Himself — will remain at their desks . . . If I had to bet right now on the Mayor's race, I'd lay a small wager (0000!) that Ms. Feinstein and Barbara Gelata will run 1-2. Sorry, George, Miltie, et al, but that's the way it looks from here (goodnight al) . . . By zuh vay! Certain critical journalists complain that none of the candidates will reveal their choices, if elected, for Chief Adm. Officer, Police Chief and so on, but there's an exceedingly good reason. It's against Fed'l law to promise a salaried appointment to any individual before an election.

★ ★ ★

COMMERCIAL: The powerful and paranoid Nat'l Rifle Assoc. frightened off every sponsor except one for "The Guns of Autumn," the CBS documentary that made some of our Great American Hunters look slightly less than heroic, and I think we should present a couple of beaucaens. One goes to CBS for sticking to its anti-guns, as it were, despite a loss of $100,000 in advertising. The second goes to the sponsor who wouldn't be scared off — Block Drugs, which makes Poligrip, the stuff that is supposed to keep false teeth from slipping. All my choppers are real, thanks to Dr. Melvin Bleadon, an ardent huntsma

MEDIA RARE: Gov. Jerry Brown's next big nat'l splash will come in New York magazine, with Shana Alexander doing the interviewing. Confides Publisher Clay Felker: "The girl I assigned to try to get Brown into the sack chickened out" . . . N.Y. Times Music Critic Donal Henahan on the Elayne Jones-S.F. Symphony scandal: "San Francisco no longer seems quite the outpost of urbanity it once did, and the cause of orchestral democracy has felt the heavy hand of 'I'm all right Jack' unionism pressing against its windpipe. Bad show all around." Amen, and where was "Leader" Seiji Ozawa's leadership? . . . Lanny Larson caught it in the Fresno Bee's TV log: "Bob Newhart Show — Gentile spoof on women who run amuck on the subject of antiques." Good. I'm tired of Jewish humor . . . And S.F.'s English-language afternoon daily came up with this neat typo re the "Monopole" particle, "which was recorded as it zipped through 33 layers of plastic subpended from a ballroom 33,000 feet above Sioux City, Iowa." Wow! Whose band?

★ ★ ★

NOTES OF A NEWSNIK: What's new with the Police Officers Assoc. and the Firefighters Union? Well, the POA has given $500 each to Supes Molinari, Kopp, Feinstein, Gonzales and Francois. The Firefighters chunked in $1000 to Mendelsohn, $450 to Molinari, $500 each to Feinstein, Gonzales and Francois. Last year, the police and fire groups donated $90,000 to political campaigns, probably more than any other organization spent on the local level . . . Filmstuff: "One Flew Over the Cuckoo's Nest," starring Jack Nicholson, directed by Milos Forman and financed by Berkeley's Fantasy Records, will be world-premiered November 12 in — no, not Berkeley, not here; in L.A. and New York. Nicholson and his love, Anjelica Huston, John Huston's dghtr, came up to see a near-final cut in Berkeley Monday night and all went well. Anjelica sobbed. Jack exulted: "This is really it!" (O-s-c-a-r) . . . Director Forman, a Czech, acted a little lonely because HIS love, French Actress Aurore Clement, is in Rome making a film, but she'll be back and they will resume their search for a house on Russian Hill. They are determined to live here . . . More sexstuff: A lot of females seem hung up on Page 602 of Sears' new fall-winter catalogue — several guys standing around in their undershorts — but frankly, I think that's a shadow. Impressive, though.

★ ★ ★

SPEAKING OF TASTE: "Get Fresh With Granny" is an odd slogan for something as tasty as Granny Goose potato chips, or maybe they're worried about competition from Lay's . . . But for REAL bad taste, Phil Garber nominates this line from Johnny Carson: "Lake Michigan was so hot it melted the cement shoes off Jimmy Hoffa."

Art Buchwald

THE HUNTING SEASON

WASHINGTON.

There has been criticism in Washington lately over defense contractors entertaining Pentagon officials at hunting lodges and other places of ill repute. Outgoing Defense Secretary Schlesinger, in referring to Northrop's entertainment policies, said, "We have seen only the tip of the iceberg."

The latest word is that one aircraft firm even hired *girls* to accompany the guests on their trips into the woods.

I have a lobbyist friend from an aerospace company who thinks the hunting-lodge scandal is overkill.

* * *

Milbank told me, "All we were trying to do was give our senior fighting men some rest and recreation and now they're trying to hang us for it."

"What you say is probably true," I told him, "but you'll have to admit it doesn't look good in the papers that your company was flying high-ranking officers off to shoot pheasant, duck and what have you, while you were trying to sell them rockets and airplanes."

"Do you think a hunting weekend is going to influence a general into buying a certain kind of rocket or airplane? We never even talked about rockets or planes. We never talked about business at all."

"What did you talk about?"

"We talked about our wives and how much we all missed them."

"War is hell," I said. "But I read in the newspapers that you not only provided hunting facilities for Pentagon officials and key staff members of the Armed Services Committee but also female companionship."

"Someone had to do the cooking and the cleaning," he said defensively.

"I'm not doubting your word, but there are some Americans who think you were up to no good."

"Give me their names," Milbank said, "and I'll see that they're fed into a Pentagon computer."

"That's not the point," I replied. "The one thing this country has always prided itself on is the absolute separation of the military from the industrial complexes. Even something as innocent as a hunting weekend with call girls is enough to put this independence into jeopardy."

Milbank said, "Look at it this way. The enlisted men have the USO. The junior officers have the officers' clubs. But where can a general go to have fun? Where can he relax and forget the burdens and cares of leadership? By maintaining hunting lodges we were doing the same thing for generals that Bob Hope was doing for privates. We were building morale."

"Tell me the truth, Milbank. After one of those weekends, have you ever got an order from the Pentagon?"

"Never. Well, almost never. Once I was out shooting with an Air Force general and he got a rabbit with a shotgun I had loaned him. He said, 'This is a helluva gun,' and I said, 'If you think that's a gun, you ought to see one of our AK 450 Red Line Missiles.' He didn't believe me so I set one up and launched it. Sure enough, we wasted a rabbit 30 miles away. That impressed him so much he called me Monday and ordered 4000 of them. If my general hadn't gone hunting that weekend, this country would have been deprived of one of the finest weapons in its arsenal."

* * *

"I would like to have seen that scene on The Guns of Autumn," I said.

"Well, I guess with all the adverse publicity we're going to have to shut down the hunting lodge for a while," Milbank said.

"What will you do instead?

"We bought a massage parlor near Alexandria. I'd like to see the Defense Dept. make something out of that!"

Hot Ticket

From "The Natural History of the Chorus Girl" by Derek and Julia Parker (Bobbs-Merrill, $15.95).

Between 1907 and 1931, Florenz Ziegfeld presided over the Ziegfeld Follies, and set the standard for revue in America not only by the singularly beautiful stars he promoted—Mae Murray, Marilyn Miller, Lillian Lorraine and the rest—but by over 3000 beautiful girls who at one time or another found themselves, often unnamed but invariably celebrated, in his chorus-line: the Ziegfeld Girls, whose impeccably drilled and impeccably styled long legs brought men back again and again to the Follies, often at exorbitant black-market prices ("Diamond Jim" Brady is said to have paid as much as $750 for ten seats at the opening night of a Ziegfeld show).

LAWRENCE

By LINDSY VAN GELDER

Daily Closeup

IN A NEW KEY

"I hope you don't mind packing cases and a disheveled person," said the voice on the telephone. Vera Brodsky Lawrence—who turns out not to be disheveled at all—is just moving into a new apartment with a spectacular view of the Chrysler, Pan Am and Empire State Buildings, plus various assorted rivers, bridges and boroughs.

But Vera Lawrence is always moving—some way or another. Instrumental in the Scott Joplin revival that brings his opera "Treemonisha" at last to the stage, author now of a book on American patriotic music, Mrs. Lawrence had a long and a successful career as a concert pianist before turning to music history.

"My guiding principle is 'don't look back,'" she said. When her husband was killed in a car crash in 1964, she immediately stopped performing. "Somehow I didn't want to do this any more. I changed just about everything in my life."

* * *

Mrs. Lawrence politely declines to offer her date of birth because "here I am shifting gears at an age when most young people would think I should be taking it easy in my rocking chair." She will allow that she was born in Norfolk, Va., the only child of Simon and Rose Brodsky, second cousins who emigrated from Russia.

"My mother came here first. My father in Russia saw a picture of her and decided to come here and marry her. Isn't that ridiculous?"

Rose Brodsky decided early on that she wanted her daughter to be a concert pianist.

"Why? I don't know. She wasn't especially musical, but in those days being a concert pianist had a great deal of status attached to it. Maybe today parents want their children to grow up to be rock stars. In any case, at an early age I showed signs of becoming a pianist, and my mother was extremely ambitious for me to become one, and strangely enough I did."

The girl was tutored privately, "never going to school." When she was 9 her father moved his wholesale business to New York, in large part so that she could study here.

During World War II, she played piano on her own program on CBS, which is how she met Theodore Lawrence, chief engineer in this country for the BBC. "He was the real talent in the family," Mrs. Lawrence insists today.

After his death she took a job editing music for publication, and "quite to my surprise, it turned out that I really had a flair for this." She assembled several collections of the works of American composers before deciding in 1970 to rescue Scott Joplin from "almost total limbo."

Some 24 publishers turned down the idea. "They'd say to me: 'Ragtime? You must be crazy.' Of course," she adds, "some of them are a little sorry now." Mrs. Lawrence is delighted at what's happened, but acknowledges that the souped-up versions of his works as served up in the film "The Sting" are "not very much" to her liking.

Mrs. Lawrence has a definite answer to all questions about when her next ragtime book can be expected. "Never. I've *done* that."

Her most recent project was originally designed as a collection of campaign songs to be published during the 1972 presidential race. Financed with a grant from the Rockefeller Foundation, it grew by leaps and bounds and has only now culminated in "Music for Patriots, Politicians and Presidents," a hefty coffee-table volume being published Monday by Macmillan. It is chock-full of illustrations and information about the political songs of this country from 1776 to 1876.

Mrs. Lawrence is positively delighted with some of her finds. "You're interested in women's rights?" she asked. "Here—just look at this." And she is off, checking for songs about Harriet Beecher Stowe, Amelia Bloomer, Susan B. Anthony, Victoria Woodhull. "And you *must* look at this one"—a ditty inspired by the fight for suffrage:

"Now one and all proclaim the fall/ Of tyrants—open wide your throats/ And welcome in the PEACEFUL scene/ Of government in petticoats!"

"Oh, I really do like that one," says Vera Brodsky Lawrence.

* * *

The book also explores the derivations of such ongoing anthems as "The Star-Spangled Banner," which took its tune from "The Anacreontic Song," a decidely un-anthemish drinking ballad from the Crown and Anchor Tavern in the Strand, London.

After the first of the year Mrs. Lawrence, who hasn't "had a vacation in living memory," plans to start on a social history of New York, based on the diaries of George Templeton Strong, 19th-Century president of the New York Philharmonic Society. Until then? "Unpacking. Lots and lots of unpacking."

Nicholas Von Hoffman

FOSSIL JUICES

WASHINGTON.

The other afternoon you might have discovered many members of the House Committee on Science and Technology sitting in the dark in their walnut and leather committee room. The poor chaps were staring at the wall while Robert Fri, the deputy administrator of the Energy Research and Development Agency, and another guy from the White House were putting the blocks to them for mondo, mucho megabucks.

They lectured the Congressmen in the darkness and showed slides on the wall. The White House man had two-color slides, but Fri's were in three colors and graphically more dramatic. The slides had titles like "Major Synfuel Development Milestones."

Synfuel is the word the technologically hip use to show their hippitiness when referring to squeezing gasoline out of oil shale. Since most of the oil shale is in Colorado, the proposal on the table was to spend untold billions in infinitely devious ways to dig up the state and squeeze the fossil juice out of it. To that end the forceful Fri raised his voice to the Congressmen lost in the room's fuliginosity to inform them that, "If you don't put the money on the table, you haven't made the point that, damn it, we mean business."

* * *

The older Congressmen who are habituated to spending money seemed satisfied with their marching orders, but some of the younger fellows realized they were in the dark in more ways than one. Timothy Wirth of Colorado, smitten with the vision of his entire Congressional district consumed by 20-story high steam shovels eating the Rocky Mountains flat, wondered why the government should guarantee $5 billion worth of the oil companies' loans to rub out his constituency.

Contrary to their reputation for never spurning a handout, some of the oil companies, like Standard of California, had written the committee to suggest in a tactful way that Fri go back to his hive and think up another way of blowing in the billions. It's Standard's contention that large amounts of shale oil can't be produced for another generation, or until about the year 2001, and that any synfuel of this sort that is produced will cost twice that natfuel can be bought for from the Arabs.

The Administration's answer to that is authorization to consecrate another four or five billion for a subsidy to bring the synfuel price down to a competitive level. It was also suggested, while everybody was sitting there in the gloaming, that another 500 or 600 million be thrown in as "construction grants" for the utility companies who, it was explained, are already so debt burdened they can't even borrow with a 100 per cent Federal loan guarantee.

"About all we can do with this authorization," spoke the voice of Rep. Philip Hayes (D-Ind.), is "prop up somebody's ass." To which the voice of Fri responded that, "I guess I would disagree that I want these numbers because I'm selling somebody's stock." A whisper from one of the non-lobbyists in the audience was heard to suggest, "They ought to vote a $5 billion loan guarantee for the eugenics people to develop a higher class of bureaucrat."

Someone else wanted to know if there is any oil shale under City Hall in New York. The rejoinder to that was the City ought to be able to manufacture methane gas from the dog litter on the streets of Manhattan and use the profits to escape default.

"Where did this $410 million figure surface?" a perplexed Congressman asked, his face invisible in the gray light. The slide on the wall said, "Public Infrastructure Development," and Fri, or maybe it was G. Rudolph Ford's creature from the office of Budget and Management, was proposing a yet different set of loan guarantees for Colorado municipal government to build facilities for the people running the steam shovels and building the fossil juicers.

In order to conform to an ancient government policy of six or eight weeks standing that municipal tax-exempt bonds should not be federally guaranteed, the Administration was advocating that Washington subsidize the difference in interest rates between tax-free and taxable bonds and then guarantee them.

* * *

By now nobody in the room could begin to figure out what the final cost of the project might be . . . $12 or $13 billion and running up there higher toward you, Jesus, but the nice thing about it is that most of it is "off-budget" debt so that the folks will be able to vote for G. Rudolph a year from now without realizing how he's running up the deficit.

There are some other problems about the project, too. Like synfuel manufacture demands more water than Colorado has, and this sort of process takes stripped earth and cooks it so that when you return it to where you got it the soil is slightly less fertile than the moon. Considerations of that sort did not detain Fri, who, in the spirit of the Administration's economy drive, was telling the committee to "lay the check book on the table! We gotta go! We gotta begin!"

TV: 'Guns of Autumn' Draws a Bead on Hunting

By JOHN J. O'CONNOR

Commenting on "The Guns of Autumn," Bill Leonard, CBS News senior vice president, said, "this is purely and simply a broadcast about hunting . . . It is not for the faint-hearted, but neither is hunting." Irv Drasnin, the writer, producer and director, noted: "Millions of people regard hunting as recreation . . . Yet most people don't realize what is really taking place, or why, or even what the rules are. We've tried to find out."

●

CBS News does find out, and the 90-minute documentary, which will be shown tonight at 9:30, carries the advisory that "this program contains scenes of the death of animals that may be disturbing to some viewers." Unsparingly graphic, "The Guns of Autumn" has already triggered objections from hunting interests that haven't even seen the program and, in an unusual but not unprecedented move, CBS News will deal with reactions to the documentary on "Echoes of the Guns of Autumn," to be broadcast Sept. 28.

The narration, read by Dan Rather, is kept to a lean minimum of setting scenes and providing statistics and facts. More than 20 million Americans are hunters. About 700,000 use bows and arrows. There are more hunters in Pennsylvania than anywhere else in America. And, of course, hunting—laden with weapons, permits, special gear and dress—is big business.

For the most part, the documentary attempts to pursue its subject through the comments of hunters themselves. Cameras and tape recorders follow the rums bears use in Michigan, waterfowl in a Pennsylvania game management area, buffalo in an Arizona reservation and, in the most bizarre and repulsive scenes of all, a variety of animals in a shooting preserve outside Detroit.

●

In many instances, the kills are recorded in horrifying close-up. Several of the animals are then skinned and cut up for purposes of convenience in transportation or trophy preparation. The result is extremely powerful television, making use of the medium in ways impossible to duplicate in any other medium. The combined impact of script, pictures and sounds is extraordinary.

But to say that "this is purely and simply a broadcast about hunting" borders, however unintentionally, on ingenuousness. In fact, although the documentary may have been conceived on the most objective of premises, "The Guns of Autumn" is extremely antihunting, or at least against certain aspects of the activity as it is practiced today.

Hunters are indeed given an opportunity to explain why they participate in the sport, but perhaps inevitably, their reasons are vague and generally vulnerable. The pictures of all those dead animals are far more convincing for the other side. As one hunting spokesman recently complained to Mr. Drasnin, "Simply being 'objective' will kill us."

The questions raised by "The Guns of Autumn" are incredibly complex. Born and reared in the city, I have never hunted, and probably never will. Yet the documentary's gory close-ups reminded me of the first time, on a visit to the "country," I saw a chicken being killed for dinner. I couldn't look at chicken again for months. If a TV documentary graphically recorded the operations of a Chicago slaughterhouse, would we become a nation of vegetarians? I doubt it. I eventually did get back to eating, and enjoying, chicken.

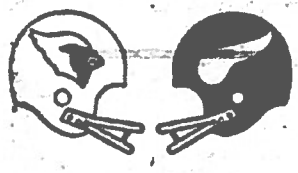
The documentary does refer to the role of the hunt, and its concomitant rituals, in the history of man. Man, in most societies, no longer has to hunt, but perhaps the bloody residue of the past cannot be washed from his psyche. Perhaps it shouldn't, serving instead as some sort of release valve. Certainly, the hunters included in this documentary appear to be, in every other respect, normal upstanding citizens.

●

On the other side, though, the documentary scores several impressive points, particularly in stressing how, with technology, the rules of the game and the odds of the contest have been radically changed—invariably in favor of the hunter. The final scenes on the shooting preserve, which stocks animals for personal "selection" by the so-called hunter, are especially shocking. In an incredibly botched kill, a white fallow deer has to be shot, at close range, at least seven times before the customer gets to have his picture taken with his trophy. Left to the ways of nature, the program stresses, the best af the animals would survive. Confronted with the hunter, the best are destroyed.

Striking out in a new direction, allowing Mr. Drasnin an unusual degree of "point of view," "The Guns of Autumn" is exceptional television journalism. The production, with Greg Cooke and William Wagner as cameramen, James Camery and Richard Wiggins as soundmen and Maurice Murad as editor, is technically superb. The result will undoubtedly generate impassioned argument, but that is what TV can be all about.

NFL Pre-Season Football



ST. LOUIS
CARDINALS
vs
MINNESOTA
VIKINGS

Saturday
7:00 PM 7

Bicentennial Call-In Show

WNYC-AM will broadcast tomorrow from 11 A.M. to 2 P.M. "American Issues Forum," a monthly Bicentennial program that includes a live, national call-in system for listener comments and questions. Robert Cromie is the host for the National Public Radio show. Tomorrow's topic is "A Nation of Nations—From the Mayflower to Ellis Island."

WBAI Is Seeking $18,000

Radio station WBAI-FM is trying to raise $18,000 in cash this week to avert what the station's manager, Larry Josephson, called "a cash flow emergency."

DAILY NEWS, THURSDAY, SEPTEMBER 4, 1975 • 100

TV What's On? RADIO

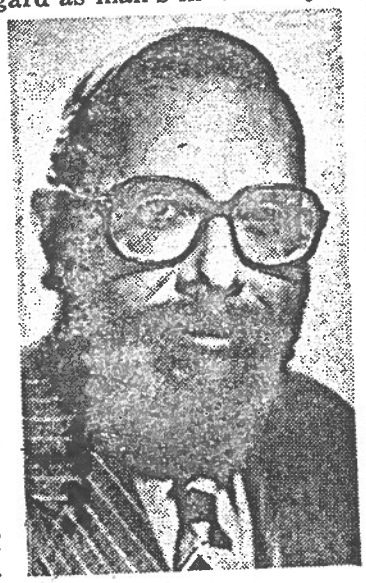
CBS Report on Hunting Not for Weak Stomachs

By VAL ADAMS

The Scottish poet Robert Burns coined the phrase "man's inhumanity to man." Now CBS News has produced a program that many may regard as man's inhumanity to animals and wild game.

"The Guns of Autumn," which will be televised tomorrow from 9:30 to 11 p.m. on the "CBS Reports" series, is a report on hunting. It's about 20 million Americans who trudge woodlands and open fields each fall in hope of spotting bear, birds, deer and other game they can shoot. The entire program was filmed on location all the way from Pennsylvania to Arizona, following dedicated hunters as they pursued and eventually got their game.

It's unusual for a CBS News program to issue an advisory or warning. Such an alert to viewers usually is presented just before an entertainment program because of sexual matters, excessive violence or hard-core language that might be offensive to some. But "The Guns of Autumn" contains an advisory that says: "This program contains scenes of the death of animals that may be disturbing to some members of your family."



Irv Drasnin
Does searching report

They Aren't Kidding

A more accurate statement has never been made. "The Guns of Autumn" has scenes that will disturb many people. There is the shooting of a big black bear already treed by hunting dogs, who is felled by one hunter among 20 or so gathered underneath the tree. There also is a scene in which a white fallow deer, reared in captivity on a game preserve, requires several close-range pistol shots to put it out of its misery after being hit by a hunter's rifle. The hunter paid the game preserve for the privilege.

"The Guns of Autumn" is not really an indictment of hunters and hunting. But it does question and even indict certain practices in the so-called sport of hunting.

As announced by CBS early last month, the aim of the program was to report on how deeply the urge to hunt reaches into the American psyche — to probe the hunter, who he is, how he hunts and why? After CBS has explained it all, it still may not be understandable to those who do not hanker to hunt.

Appeal of Hunting

Dan Rather, anchorman on the program, says that "more than 20 million Americans of all regions, and persuasions, of every profession and economic means — men, women and children — are hunters." Therefore, hunting has no class distinction. Many from all walks of life engage.

The program also permits ultimate death of most animals comes cruelly, either via predation or starvation or some form of disease, in nature. The hunter's way is actually quite humane."

But there seems to be nothing humane or sporting in the exotic game preserves that have sprung up around the country. Exotic game animals are those which are not native to this country and which originally were imported by preserves from Africa, Asia or Europe. For a fee of several hundred dollars per animal, a hunter can visit a game preserve and bag whatever he wants—a Siberian ibex, a Corsican ram, a wild goat, etc. The Y. O. Ranch in Texas, an exotic game preserve, refused to permit CBS cameras inside the gate.

CBS already has received protests about the program, even though it has not been aired, from individuals or groups opposed to any questions about hunting. This might be why CBS announced yesterday a followup program, "Echoes of the Guns of Autumn," which will be televised Sept. 28 from 6 to 7 p.m. It will explore some of the issues raised by tomorrow's program.

As writer-producer-director, Irv Drasnin has compiled an impressively searching program in "The Guns of Autumn." CBS Inc. owns Field and Stream, a publication that covers hunting and other outdoor activities. Should the magazine do a review of "The Guns of Autumn," it would make interesting reading.

ARE YOU A

A PREVIEW OF THREE NEW
SUPERSE
ON NBC4
YOU'RE GONNA LIKE IT A LO

8:00PM
THE MONTEE
NEW!
Laughs are the main dish when this big Italian-American family gets together. C'mon in! Stuff yourself!

8:30PM
FAY
NEW!
She's divorced, on her own — and gettin' it on! Lee Grant is funny and heart-grabbing in the season's most talked-about comedy!

9:00PM
MEDICAL STO
NEW!
"Police Story's" producers probe the medical world! Result: strong medicine! Tonight Beau Bridges

Belleville News-Democrat

The orgy of killing never ends

By Harriet Van Horne

New York City — Strong men wept. More than one woman left the room, looking sick. Children up past their bedtime were suddenly hurried away sobbing.

On the small screen, animals were dying in agony while savages in jaunty red caps stood over them saying, "That thing just don't want to die." And "I like how you crippled him . . .you didn't ruin the meal."

The program was "The Guns of Autumn", (CBS), an orgy of killing, American-style.

Several times during that same Friday evening, on various newscasts, we had watched the sudden uproar in a leafy Sacramento street as an angry young woman aimed an automatic pistol at President Ford as he walked to the California state captiol. He was about to address the legislature on crime control. Any savoring of the terrible irony here should include the fact that Mr. Ford has consistently opposed any sort of effective gun-control law.

Agents later said there were no bullets in the firing chamber of Miss Fromme's gun. But let us not ignore one basic fact: Here was one of 50 million handguns in private hands. These are the guns of autumn-winter-summer - spring that kill 10,000 Americans every year.

This is the orgy that never ends. Nor will it end until Congress finally shows moral courage and ignores the National Rifle Assn. (NRA) which has persuaded the gullible that gun control is a "Communist conspiracy."

So powerful is the NRA that more than half-a-dozen advertisers were pressured into withdrawing their ads from "The Guns of August." What neither the sponsors nor our supine Congress seem to realize is that nearly 70 per cent of Americans have indicated, according to a Gallup Poll, a strong sentiment in favor of tough gun laws. Even among gun owners, 80 per cent favored a gun-control law.

A sensible firearms law would ban private ownership of guns entirely and levy strict penalties for carrying illegal weapons. The United State today is the only industrial nation permitting private ownership without licensing. As of this year, one expert estimated that we had one handgun death per hour. And 2.5 million handguns are being added to the armory every year.

Some proponents of handgun legislation used to stress that hunters were to be exempt from all gun control laws. After seeing, "The Guns of Autumn," many viewers have concluded that hunters should be disarmed first.

What's so horrifying, you may ask, about shooting a pheasant or a deer in season? Isn't the hunting instinct basic to all mankind?

The nature of the American hunt has changed radically since Daniel Boone brought down a wild turkey for his supper. "Sportsmen" now shoot animals that have been partially tamed, then released from vans "with a three-minute head starts." Sometimes the sportsmen are drunk. Sometimes they shoot with bow and arrows, leaving the animal to bleed to death slowly. They shoot out of a mindless blood lust, enjoying the final struggle of the wounded deer or bear, feeling marvelously macho.

"Preserve hunting" was shown in gory detail. These were among scenes that had CBS men in tears as they edited the film. Preserve animals have been raised inside fences. They do not fear the predators who would mount their heads.

To that old Darwinian debate — is man a fallen angel or a risen ape? — "The Guns of Autumn" suggests a different answer: Man is a fallen ape. The jungle gorilla is a gentleman and a scholar compared to the hunters we saw at play.

On Sept. 28, CBS will give the rifle lobby an opportunity to reply to a program titled "Echoes of the Guns of Autumn." Anger will run high, as it always does when man's right to kill is questioned. But no matter what retribution the NRA takes against CBS, this program's impact, will be historic. We who subsidize hunters with our taxes and give them free run of our vanishing wild lands have at least seen hunting shown for what it is: savage murder of noble beasts by ignoble beasts.

(Harriet Van Horne is a veteran syndicated columnist with an incisive view from the liberal side of the political spectrum.)

St. Louis Post-Dispatch

Let's Hear It For The Shotguns

art buchwald

WASHINGTON

I'd never seen Remington, my gun-loving friend, so angry.

"Did you see that show they did on CBS called the 'Guns of Autumn' about hunting in the United States?"

"Yes, I did and it left a deep impression on me," I said. "The thought of those helpless hunters setting out to shoot ferocious deer and man-eating rabbits was almost too much to bear. I was on the side of the hunter. All he had to protect himself with was a shotgun or a rifle while the animals had the protection of their speed, their claws, their teeth and their intimate knowledge of the forest. You would think a country as great as ours would find ways of killing animals without stacking the odds against the poor guy with a gun."

Remington said, "The show made us look like damn fools. They showed all the worst aspects of hunting animals and none of the good things that go with the sport."

"I noticed that," I agreed. "It seems to me CBS went out of its way to depict how cruel game shooting was. I wrote them a letter and told them I thought that if they show what a man can do to a bear, they should also show what a bear can do to a man. It would have been much more balanced if there were a few scenes showing a bear tearing a hunter limb from limb. I would have enjoyed that."

"Well, we fixed them," Remington said. "We scared every advertiser from sponsoring the show. When you mess with the hunters in America, you're messing with the National Rifle Association. And when they start putting pressure on advertisers, there isn't a company in the United States that will defy the gun lobby."

"Thank God for the NRA," I said. "If it weren't for their members, you would now have buffalo herds grazing on Fifth Avenue."

"What got me," said Remington, "was how biased the documentary was. They didn't show any of the pleasure people get out of hunting — the camaraderie and fellowship that the sport produces, the joy of walking in the woods early in the morning stalking an elk or sitting in a blind waiting to blast away at a flock of ducks. That's what hunting is all about. All they emphasized was the slaughter of the birds and animals. I don't call that balanced journalism."

"It isn't," I assured Remington. "If I were doing such a show, I would film the human side of hunting. I would show the love of man for his gun; a love greater than he has for even his own family. I would depict the sacrifices a hunter has to make to pursue this age-old sport where a man must pit his wits against the wiliest animals in the forest. I would show the patience and perseverence that it takes to shoot just one pheasant in the back or one doe in the head. What people don't realize who watch such a show is it takes more than the desire to kill wildlife. It takes skill and brains and heart. That, to me, is where the show failed."

"You know we're asking for equal time to answer the documentary," Remington said. "We're going to state our side of the case in no uncertain terms."

"I hope you've sold it to sponsors," I said.

"We will. There isn't a company in America that would refuse to advertise on a program giving the hunters' side of the story."

"I wish I had a large company. I'd buy time on the show," I said.

"You know something," Remington said, "I think the Commies are behind the whole thing."

"But Tito hunts," I said.

"Sure, the Commie big shots hunt, but they would love to see hunting stopped in the United States. If they could turn Americans against hunting game, it would be the first step in a Red takeover of the United States."

"I guess you're right," I told Remington. "In a few years there wouldn't be a marksman left in America, and we'd all be left naked."

Remington looked at me suspiciously. "I thought you were against hunting."

"I am not," I replied. "As long as something gives people pleasure and you don't hurt anything, I say shoot."

Editorial

East St. Louis Metro East Journal

CBS courageously sticks to guns

THE SOMETIMES unhealthy influence of the National Rifle Association (NRA) and a number of other gun and hunting organizations was illustrated anew last Friday on the CBS television network.

To its credit, CBS refused to be clubbed into submitting to the real and imagined fears of these organizations, and it broadcast the program "The Guns of Autumn."

All but one of the scheduled sponsors for the documentary on hunting for recreation had pulled out of the telecast by the time it was aired. Advertising agencies told CBS that high-level officers of the sponsoring companies had been hearing from gun and hunting groups.

Also, CBS News said it had begun receiving mail about the program dating from when it was first announced in July. Most of the mail expressed a certainty the network would be wrong to show it because that surely would further arouse sentiments against the right to own handguns.

What amounted to a behind the scenes and sometimes out in the open campaign of intimidation by the NRA and other groups failed to deter the network.

"It is curious that these people think they can keep us off the air, or from doing journalistic programs, by putting heat on the advertisers and forcing them to withdraw," said CBS News executive Bill Leonard.

"They don't understand how this thing works. The programs will be televised with or without advertising. The advertiser has nothing to do with it in the first place."

Despite what Mr. Leonard says, the problem is that interest groups really do understand "how this thing works." While inducing advertisers to withhold their backing of a single controversial program may hardly dent network profits, it shows what could be done on a wider scale.

The more that interest groups and sponsors can subtly influence programming or withhold financial backing for programs with even a hint of controversy, the more likely it is that a national dialogue on important issues would be inhibited because network profits ultimately could be affected.

CBS merits praise for going ahead with this program. And all networks need encouragement from the general public to continue telecasting the pros and cons on dozens of potentially controversial issues. The television networks, powerful as they are, also need the continued backing of advertisers who will refuse to buckle under to the sometimes unreasoned assaults of special interests. Without this needed programming may be jeopardized.

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The Gun Thugs

Just before the attempted shooting of President Ford demonstrated anew just how dangerous the *laissez-faire* attitude toward gun controls is, the National Rifle Association and various gun clubs gave the nation a different example of the virulance of the gun disease. They mounted a rough and effective campaign which drove all but one advertiser off a CBS documentary on hunting.

That is the gun lobby's idea of democratic debate. The CBS caper is reminiscent of the broad, mean campaign the lobby mounted a few years ago in an attempt to dry up funding for the Y.W.C.A. when it called for effective gun control laws. Dissatisfied with simply making more noise than anyone else, the gun lobby goes for the jugular in trying to silence its opponents.

The fact is that America's romance with guns is an entirely appropriate subject for broad and intense political debate just now. With handgun homicides running at about 10,000 per year and with untold millions of illegal guns sloshing around the country, the Administration and a number of legislators have offered gun control bills which they think will make the country safer.

CBS was engaged in a perfectly legitimate journalistic effort to make the debate as informed as possible. Fortunately, the network has not been deterred and plans a follow-up to describe the blackjacking. Perhaps the gun lobby will learn from all of this that the politics of thuggery has no place in the democratic decision-

DAILY NEWS, FRIDAY, SEPTEMBER 26, 1975

TV WHAT'S ON? RADIO

'Guns of Autumn' Echo Heard Sunday on CBS-TV

By KAY GARDELLA

"The Guns of Autumn," the explosive Sept. 5 CBS documentary that garnered the largest mail response to any CBS broadcast since Ed Murrow's program on Sen. Joseph McCarthy in 1954, has an important sequel coming up Sunday, 6 p.m. to 7 p.m., entitled "Echoes of the Guns of Autumn." If you're hunting for a show to watch, this is a must.

It's an interesting primer on what makes broadcasting tick and it's an important hour for many reasons. One, it represents an exercise of the "fairness doctrine." Two, it is presented on a network that vigorously opposes the doctrine that demands that television provide more than one viewpoint on controversial issues.

And three, quite ironically, the network itself ends up the benefactor for exercising the right-of-reply since a serious sponsor boycott hung over CBS' head. After hitting what newscaster Charles Collingwood called a "collective nerve" when its preview of the documentary on hunting and "floods of partisan emotion" was released, eight sponsors pulled out, with only one — Block Drugs — standing firm.

A Sacred Cow

According to Collingwood, Block explained that it felt that cancellation of its commercials would mean that it was trying to censor a major news medium, which it felt would be contrary to fundamental American traditions.

Sponsorship is one American broadcasting tradition that CBS is apparently unwilling to tamper with. On the show, it is demonstrated how pressure groups, in this case hunting organizations opposed to the initial telecast, can influence sponsors and at the same time it is carefully noted that "no sponsor has any control or influence over the content of the broadcast. The sponsors of a news documentary do not see the broadcast in advance. All the sponsor buys is advertising time."

For the record, CBS, thus far, has one 30-second spot — for Geritol — scheduled for Sunday's telecast. The rest of the commercials are house ads. There are plenty of those.

Mail & Phone Response

As for the telecast, it is a fascinating study for any student of broadcasting. It is described by anchorman Charles Collingwood as a "kind of case history of the ways in which people react to a controversial broadcast and a further examination of issues raised by 'The Guns of Autumn' and its critics."

What it does is show reactions to the documentary on many levels. Switchboard calls after the Sept. 5 telecast are recorded. "I think that's gross, killing animals" . . . "It shows the ignorance of these hunters, the killer instinct that's in man" . . . "I think it's a mess of hogwash" . . . and on and on they go. Then there is a sampling of the mail response, which totalled 19,000 letters.

In addition, there's the reaction of a group of hunting experts who had been invited to view the broadcast at KSL-TV in Salt Lake City, Utah, and of hunters in Madison, Maine. It is apparent that, since TV cameras were at both sites to capture reactions on the night of the telecast, the network was already anticipating a follow-up show.

At KSL-TV, a group that included Gen. Maxwell Rich, executive vice president of the National Rifle Association; Paul James, a sportscaster for the station; Lonnie Johnson, associate director of the Humane Society of Utah; Fred Auerbach, a hunter; Bob Templeton, a gun store owner; U.S. Sen. Frank Moss (D-Utah) and Lee Robertson, a training specialist with the Utah Division of Wildlife Resources, watched the telecast and then made their comments.

'Slob Hunters'

Viewing film clips from "The Guns of Autumn," that showed a bear being hunted down by men and dogs, an overriding opinion of the group was that these were "slob hunters" and that the telecast was an antihunting film. Gen. Rich said it showed "the lower side of hunting." Templeton said it promoted an "antigun bias." Robertson said: "I disagree with this film in every way." And so forth.

Then, in Maine, there were the gut reactions of ordinary hunters while viewers are again shown film footage of a white deer being shot at a pistol range. One hunter says: "That damn fool can't hit — look at that. He's just making the animal suffer." Another man says it was an "altogether different ballgame, what we're watching." He explained he can go on a 12-hour hunting trip, bring back two black ducks, and that the killing lasts 30 seconds.

The hour also incorporates considerable film footage from The National Shooting Sports film, "A Question of Hunting," which, almost poetically, states the case for the hunter. It makes the ordinary hunter, who is an engineer, clerk, college student or whatever in life, sound like some transformed Walter Mitty character who becomes something else when he wanders the great fields and forests for his quarry. "They are hunters," says the narrator.

Covered, too, during the hour are interviews with key people, including Irv Drasnin, producer of "The Guns of Autumn," who was accused of staging some of the scenes. He, of course, adamantly denies the charges. He said that CBS had been hearing from hunter groups for three months before the broadcast. The hour opens with samples of letters received before the telecast. One, from Harry Tennison, president of Game Conservation International, says his family is in the cola-bottling business.

"If we are paying out a lot of money for advertising on a network that does not go along with our type of thinking, then perhaps we here in this area can change networks without a great deal of trouble."

Plethora of Emotions

The Federal Communications Commission, Collingwood reports, received 800 letters against "The Guns of Autumn." The United Fund, which aired a public-service announcement on the telecast, received calls from angry viewers saying they would not contribute this year. Collingwood set the record straight again, explaining that public-service announcements are separate from programing content.

Game management, its importance, and how it's financed—by hunter organizations, for one—is also thoroughly gone into on Sunday's telecast, as are courses in hunting. Since the initial telecast provoked such a response, there should be keen interest in the followup. It certainly represents public participation in broadcasting, whether for good or for bad.

Wood, Field and Stream: The Hunter

By NELSON BRYANT

Having been smitten hip and thigh by the recent CBS television film "The Guns of Autumn," American hunters are now facing a new assault.

Tomorrow in Washington, D.C., Federal District Judge John Lewis Smith Jr. will hold a hearing on a suit by several environmental groups that could, if granted, bring this season's migratory bird hunting season to an early halt.

The suit also asks that a temporary restraining order be issued against the hunting of various species of waterfowl that are presently legal game.

There is a feeling among some hunters as well as fish and wildlife people on both the state and Federal level that the action is not simply an attempt to pre-define the limits of the various migratory bird treaties and laws, but rather is part of a larger effort aimed at ending all hunting and all private gun ownership, whether long gun or handgun, in America.

The action that could cut the hunting season short involves a request by the plaintiffs that the hunting of migratory birds be specifically limited, nationwide, to the 3½ months provided for in the 1916 Migratory Bird Treaty between the United states and Canada.

In practice, each state has been allowed to pick with certain restrictions, its own season within a 3½-month time span. The suit in effect asks that the 3½ month period begin with first opening day in any state.

This year Alaska opened on Sept. 1. If the suit is successful there could be no waterfowl or migratory bird hunting (this would presumably include dove, rail, snips and woodcock, as well as ducks and geese) after Dec. 16. In some southern states, the season runs until mid-January, and there are also bonus seasons for scaup (bluebills) in eastern seaboard states after the turn of the year.

The species for which full protection is sought are common and red-breasted mergansers, American and Barrows goldeneyes, Atlantic brant and snow geese. (Snow geese includes lesser and greater snows and the blue goose which is a color phase of the lesser snow.)

Those bringing the action are Defenders of Wildlife, Wildlife Preserves, Inc., Friends of the Earth, the New Jersey Chapter of the Humane Society, the Animal Protection Institute of America and DEER, Inc.

A year ago, several environmental groups, including some of the above, sought an injunction in the United States District Court of New Jersey to have the 1975-1976 migratory bird season closed on the grounds that the Department of the Interior had not filed an environmental impact statement on its proposed regulations for that season. Eventually, the case was settled with the proviso that an impact statement would be filed for the present season. Such a statement was filed.

The present suit says that hunting of goldeneyes and mergansers violates a 1972 migratory bird treaty with Japan, which required that those birds be given more protection until they reach "an optimum level." Because of their habits, which cause them to be widely scattered over a vast area of the United States, no accurate assessment of the number of these species has ever been made and it is not likely that it will ever be made.

No Link to Hirohito Seen in Arrest of 2

By MAX H. SEIGEL

A Chinese-American couple whose apartment allegedly yielded an arsenal of weapons when it was raided by Secret Service agents Saturday morning were ordered held in $25,000 bail each at their arraignment in Federal Court in Brooklyn yesterday.

Kenneth Raymond Chin, a 27-year-old decorated veteran of the Vietnam war, and Elizabeth Jane Young, 31, a licensed plumber, were charged with conspiring to acquire a semiautomatic rifle by using false identification and to transport it from California to New York. A hearing was set for Oct. 16.

At the arraignment before Magistrate Vincent A. Catoggio, no mention was made of any link between the couple and any possible attempts on the life of Emperor Hirohito of Japan—a possibility that had been raised earlier by the Federal Bureau of Investigation.

After the arraignment, Special Agent Neal Findley of the Secret Secret said the matter had been turned over to the Alcohol, Tobacco and Firearms division of the Treasury Department. "The Secret Service is no longer involved," he said.

On Saturday, Charles A. Whitaker, Secret Service agent in charge of the New York field office, said his office had searched the couple's apartment, at 925 Union Street, Brooklyn, because it had received leads from the F.B.I. regarding a possible threat by the two suspects to persons under the protection of the Secret Service. Among those so protected are visiting heads of state, such as Emperor Hirohito.

In arguing for lower bail for his clients, the lawyer for the couple, William Leibovitz of Manhattan, emphasized that Mr. Chin held an honorable discharge from the Navy, that he had served in combat aboard the carrier Hancock for 14 months, and that he had been decorated four times.

Mr. Chin sat expressionless in the courtroom as his lawyer explained that the weapons found in the apartment he shared with Miss Young were those of a hunter and gun collector. Both suspects, the lawyer said, have hunting licenses. In addition, he said, Mr. Chin belongs to the West Side Rifle and Pistol Club and to another club upstate.

"Four of the weapons found in the apartment," Mr. Leibovitz said, "had been registered with the state, and Mr. Chin was arranging to have the others registered." If his clients are guilty of anything, Mr. Leibovitz said, it is the failure to have some of their guns properly registered.

He noted that Mr. Chin was employed as an apprentice glazier under a union-sponsored program with the Barney Schogel Glass Company in Brooklyn. An employe said everyone there had a high regard for Mr. Chin.

Both suspects were said by Mr. Leibovitz to have been active in the Chinatown community—Mr. Chin, in helping to develop a health-services program and Miss Young as a director of a Reach program under the Chinatown Planning Council.

Meanwhile, an affidavit filed yesterday said the Secret Service had found in the apartment five rifles, two with telescopic sights, one shotgun, two revolvers and one automatic pistol. One of the rifles, an Armalite AR-7 Explorer, was made to fit into a series of grooves in the stock. Two which were semiautomatic AR-180's were folding rifles.

10/7/75

Viewpoint

CBS Hunting Documentary An Exercise in Media Bias

9/9/75

By C. Boyd Pfeiffer
Washington Post Staff Writer

The "Guns of Autumn," the 90-minute CBS documentary aired Friday night that purported to charactrize hunting in America, should receive an award for the most biased TV reporting of the year, possibly of the decade.

There could be no arguing its intent had it been properly labeled as an argument against hunting, or an expose of abuses in hunting. That indeed was what this "documentary" was.

The producers and writers apparently deliberately picked the worst examples of the sport, showing hunting at a city dump, running bears with dogs, hunting foreign species on questionable game preserves, harvesting buffaloes in a "guaranteed hunt" and featuring inexperienced hunters.

The bias of the show lay not so much in untruth, but rather in its emphasis on aspects of the outdoor life that would prompt most hunters to vomit.

The quarter-hour sequence on buffalo "hunting," in which hunters are guaranteed an animal as part of an annual harvest of the heard, was no more hunting than angling in a rain barrel is fishing. Call it a way of harvesting the beasts, an income producing method for the state, or what you will, but it is not sport hunting.

Similarly, the show devoted almost a third of its 90 minutes to bear hunting —most of it questionable— in spite of the fact that relatively few hunters in the United States go after the beasts.

The show opened with the segment on bears, contrasting their feeding at a

See PFEIFFER D7, Col. 1

PFEIFFER, From D1

city dump (by hand mind you, something knowledgeable outdoorsmen and conservation officers strongly discourage) with hunting them at the same dump.

The bears at the dump apparently are used by the Chamber of Commerce as a tourist attraction. The complaints come when bear season opens and hunters shoot the bears—still coming to the dump for a handout.

Deplorable, and I know of no hunter who would sanction such slaughter. But the fact that some few hunters do—or did in the TV sequence—only shows the fringe element of a large group. Most hunters are looking for the challenger of the hunt, not a handout. That the situation could easily be solved by making the city dump and its environs a sanctuary was never mentioned.

The closing sequence, showing inexperienced hunters inside the chain link enclosure of a questionable game preserve shooting a European fallow deer six times, was worse.

They talked endlessly about the deer, without trying to kill it humanely after the deer went down with the first two shots. Then they tried to drag it out while it was still alive.

The sequence casts aspersions on the tens of thousands of law abiding, knowledgeable, trained deer hunters who track whitetails in the woods, take them under fair chase, and dispatch any wounded animal as quickly and humanely as possible.

In short, the show was an insult, a deliberate affront to the vast majority of hunters who know and love their sport, their game and the outdoors.

The Colorado hunter who was interviewed and implied that hunters had killed off all the deer gave hunting another unwarranted black eye. There are more deer in American today than 60 years ago, despite the increasing human population and habitat loss to housing, road development and farming.

There also were inferences of illegal or questionable hunting practices—of road hunting and tracking in the bear sequence, of baiting in the duck hunting sequence. The show implied that all hunting preserves are open al year.

There were other smaller things. I you saw the show, you will remembe the film of geese flying, a cut to gees waddling on the ground and then an other cut to hunters rising in a blin to shoot. The implication was that th geese were being shot on the ground something no sportsman would do.

Bias was shown in the heavy film coverage of the muzzles of guns, the heads of downed game, and interviews that featured a superimposed audio track of gunshots that sounded like fireworks on a Chinese New Year.

There was no coverage of whitetail deer, upland game birds, rabbit hunting, squirrel hunting, the millions o dollars spent by Ducks Unlimited or preserving breeding grounds or the gun safety measure booklets and hunter safety training manuals circulated by the National Rifle Association.

The program was an insult to al the hunters I know, to the ethics o fair and responsible hunting practice and even to the practice of fair TV journalism. I object.